



POTTERS
GUILD
of BRITISH
COLUMBIA

Newsletter

July/August 2000

Volume 36 Number 7

JEREMY HATCH

Ceramech Series



My work challenges ideas and conventions commonly associated with ceramics and craft but at the same time operates within its boundaries. I intend to draw attention to the frequently overlooked yet essential qualities of pottery by applying simple devices making the viewer question what they are looking at or interacting with. The aesthetic appearance of my 'pots' is the first noticeable departure from traditional pottery. I exploit the ability of clay to take on the appearance of anything the maker chooses. In this case the thrown parts resemble hard-edged machine components from engines or spacecraft. I want to erase any hand-made qualities in my work, basically denying William Morris's anti-industrial crusade, but also evoking consideration of it. Similarly, the glazes I

choose are non-decorative and serve only to reinforce the metallic qualities of the objects.

My pots unavoidably tackle the concept of function as well. Clusters of mechanisms hang from the bottom of the lids and invade the 'functional' space of the bowl, rendering it useless. However, the viewers/users' understanding of the piece is fully realized only through interaction. Thus, the utilitarian notion of appreciating an object through use and tactility comes into play.

The CAT scan images add new layers and importance to the ceramic pieces. They inform and complement each other: the high tech images allowing the viewer to witness the multiple volumes hidden in the objects. One could easily question the truth of such an image compelling a closer look at the ceramics. Exposing my pieces, in this case, does not diminish the mystery, if anything it amplifies it. (See page 5 for CAT scan images)

Craftsmanship is an important element in my work. I believe it is what attracts the viewer and holds the interest. I also use it as bait to lure the audience into questioning preconceived notions and stimulating their imagination.

Jeremy Hatch

See JEREMY HATCH page 5 for more images and text

Ceramech Series: created earlier this year
Upper left: *Ceramech Model #4*, ht: 40.6 cm
Left: *Ceramech Model #4* disassembled



NORTHWEST CERAMIC FOUNDATION

From the Oven and Kiln 2000

Call for plates

The NWCF's annual fundraiser, **From the Oven and Kiln** takes place Friday, November 3, in the International Ballroom of the Delta Pacific Resort and Conference Centre. Ticket holders will be treated to a fabulous dinner prepared by a team of chefs, led by Wolfgang Leske, Executive Chef and John Cloutier, chef and potter. The room will be decorated in an autumn theme creating an atmosphere for socializing, bidding on a huge selection of silent auction items and for enjoying the many courses of a fine dinner with music. The finale is dessert served on a plate created by a BC potter. All ticket holders will take home a plate.

Earlybird tickets are \$95 up to October 15 and \$110 after that date. No tickets will be sold at the door and only 130 tickets will be available. Tickets can be purchased at the Gallery of BC Ceramics or from any NWCF Board member.

From the Oven and Kiln is the major fundraiser for the Foundation. We support education in ceramics chiefly by providing scholarships to students and by helping to fund educational projects. It is only through donations of plates and silent auction items that we can create this event.

Once again, we are putting out a request for the donation of plates and items to put in a silent auction. The plates should be approximately dinner-sized, but they can be made any style. We will gratefully accept all. Tax deductible receipts will be issued on request by the potter. The silent auction goods can be anything preferably valued at about \$100. They can be a clay piece; a box of chocolates; a day cruise or a couple of concert tickets. The most intriguing things create bidding frenzies at silent auctions. We rely on this auction to provide the majority of our funds.

Free workshops will again be offered. This is how it works: you bring four bisque

fired plates; the instructor demonstrates a decorating/glazing technique; the plates are fired by the hosting facility; you keep one of your creations and donate three. Tentatively, workshops are being set up at the Eagle Harbour Community Centre and at Capilano College. If any group is interested in having their own workshop, we will provide the clay and the instructor. Please call Tam Irving at 604.921.6705.

The NWCF is fundraising jointly with the Adult Learning Development Association (ALDA) again this year after having a successful partnership in 1999. We are looking forward to the dinner and hope that you can join us.

Donations can be dropped off at the Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, 604.669.5645.

Julia Maika

GALLERY NEWS GALLERY OF BC CERAMICS

August 15: Submission Deadline for 2001 Exhibits

Exhibit proposals should include the following:

- 6 - 10 slides labelled with name, title, date and dimensions;
- biography or artist statement;
- description of work to be exhibited;
- title and paragraph describing work for advertising purposes and
- preferred months for exhibit.

Please contact the Gallery of BC Ceramics at 604.669.5645 to request the Exhibit Proposal Guidelines package.

FUTURE EXHIBITIONS

July 8 - 26 *Stone Voices: musical instruments in clay* **Keith Lehman**
opening reception and performance: Saturday, July 8, 19:00- 22:00

July 29 - August 30 *Reliquaries: the precious contained* **Keith Rice-Jones**
opening reception: Friday, July 28, 18:00-20:00

September 1 - October 4 *A Departure From My Wheel* **Vincent Massey**
opening reception: Friday, September 1, 18:00-20:00

October 5 - November 8 *Recent Work: dogs, bodies and others* **Debra Sloan**
opening reception: Thursday, October 5, 19:00-20:00

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NEXT NEWSLETTER
SUBMISSION DEADLINE

August 9

POTTERS GUILD OF BC GENERAL MANAGER

Applications accepted now for the position of General Manager effective July 10.

Interested individuals should call the President, Ronda Green for further details
604.921.9888

<rondagreen@hotmail.com>

Potters Guild of BC
1359 Cartwright Street
Granville Island
Vancouver, BC V6H 3R7

MADE OF CLAY at Christmas

Roundhouse, False Creek

***Friday - Sunday
December 1 - 3***

***Information
Ron Feicht 604.921.6677***

EMILY CARR INSTITUTE GRAD SHOW 2000

Michael Scott, visual arts critic for the *Vancouver Sun*, recently wrote, "there is certainly some exceptional ceramic work in this show, perhaps because of Paul Mathieu, the Quebec born head of the ceramics program who won this year's \$25,000 Chalmers Award for his own brainy, risk-taking ceramic art." Scott continues to comment on the strength of some of Mathieu's students. He is particularly complimentary of Jeremy Hatch, Makiko Shimado, Clive Tucker and Shigeko Nagashima. *Vancouver Sun*, May 20, E13

NOTES FROM THE PRESIDENT

Your Board has begun a strategic planning process that will see the Potters Guild of BC not only survive, but really thrive in the years to come. We have been living on the edge financially for many years, using much energy and resources to simply 'stay afloat' as a not-for-profit society.

A few major accomplishments, unique to BC and nationally, have been realized thanks to a long line of previous members and boards; we are very proud of these. We have a viable Gallery, only a tiny bit in the red, and we've published a first class book of ceramics, **Made of Clay**, which is now turning a profit.

Now is the time to focus on grassroots interests: more local, national and international guest workshops; reinventing the travelling workshops; more Lower Mainland social-educational evenings; expanding into the cyber clay scene; sponsoring special exhibitions and maybe even organizing a trip abroad. I am very excited about the potential for growth in services and programs, and I look forward to working with you to make these ideas happen.

We, the Board, have just completed working through our Vancouver Arts Support Team (VAST) grant. The Vancouver Foundation sponsored the VAST's consultant to overhaul the Guild and we came away really enthusiastic, with a 'new vision'. More later!

Meanwhile, back to grassroots. Frank Turco has retired from the Board. He will be only a telephone call away for legal advice though. So, there is an opening on the Board for someone or two who would like to be a designer of the new vision. Please call.

Lastly, Jane Matthews has just informed the Board that she is resigning effective July 11. I want to thank her for the many contributions she made to the Guild and wish her success in her new position as Executive Director of the Crafts Association of BC.

Ronda Green

YOU TOO CAN RAKU

Success follows success

During the last **Made of Clay**, we held a very successful **You Too Can Raku**. We did it primarily to help promote the exhibition and sale at the far end of the island. Since it was such an overwhelming success with many requests to repeat, we've planned another for July 1, Canada Day. Our stocks are depleted; would you contribute as many pieces of bisqueware as you can? Please bring them to the Gallery.

Thanks to all the volunteers in our last sale. We could not have done without you.

We would like to acknowledge Barbara Duncan, Farida Mawji, Susan Ledsome, Karen Grant, Beng-Shui, Leslie Payne,

Burgi Rey, Carole Henshaw, Keith Lehman, Pat Schendel and Gabriella. Thank you for your time and enthusiasm.

We also want to thank Greenbarn for their clay donation. Lastly we thank those who donated bisqued pots.

Do you want to help at the next Raku event?

If you can volunteer at the next **You Too Can Raku** on Canada Day, please give me a call. We do have fun.

*Ronna Ander
604.921.7550*

To Net or Not To Net....

The Internet beckons but is it for artwork? The Internet is only meant for the Big Boys! Both these issues have recently been addressed by artists, artisans, and professional crafters, and while the jury is still out here's some food for thought.

Ask yourself this question. Will your next sale come from a show, a fair, a gallery, or a previous client? While maintaining a steady flow of customers requires you to perform that necessary evil 'marketing,' most true artists would rather eat ground glass. Unless you have a wealthy patron in your pocket, you regularly have to consider how best to attract that next buyer.

Event marketing gains lots of exposure but takes time: time to prepare, to transfer your wares, to set up, staff, and dismantle your display. Time you'd probably rather spend perfecting new projects. And it's not cheap. Besides, event marketing can be good, great, or a major disaster at the whim of the crowd.

A recent option is internet marketing. It offers full artwork display with much less time and effort and you can reasonably expect to attract a humungous audience. After all, there are more potential custom-

ers regularly cruising the net than all the people who attended the events you participated in over the last year!

How can an artisan proceed? Well, you could set up your own homepage. However, unless you have a computer geek in the family who knows the ropes that could get expensive and time consuming. Plus you'll have to promote it regularly (uh-oh, marketing again!) or nobody will come knocking at your webpage door. It's kind of like having a brochure; distribute it and it gets results, but leave it at home and it's as worthless as scrap paper.

Another choice is to list your work on one of the free arts and crafts sites. Even when something is free, somebody has to pay. In this case it's the advertisers' messages. Will they overshadow or distract from your work? Artists do list on these sites so some must enjoy success, but only a trial run can tell if they'd work for you.

The more exclusive gallery sites are highly selective and will only list your work if they deem you to be marketable. If you can get approved your reward will be an excellent means for sales. Unfortunately the price you pay is high listing fees and selling commissions.

Personally I favour the regional site that draws artisans from an area and then promotes them. They can be semi-cooperative with lower listing and selling fees than commission galleries. Some sites also offer low cost homepages created with robots you control by 'click and pick.' While not offering the creative flair you might prefer, these homepages certainly provide marketing. You can have a presence while the host operator looks after promotion.

Think you don't need the internet? Maybe you don't, but consider this. In 1999 the internet achieved over 350 billion dollars in sales, and this year will be higher. This is not a passing fad! I checked one leading search engine recently and found 7,653,915 pages relating to 'artists' and 19,525,680 for 'art'. The internet is here to stay, the good, bad and ugly. If you want to ensure your own future growth you'd better consider using 'the good' as a useful means to reach worldwide audiences.

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www.bcpotters.com

BURNABY YEAR 2000 COMMUNITY MURAL PROJECT

an update

Some of the sections for the three 13-foot high sculpture poles are bisqued. When enough are collected back at the Shadbolt Centre for the Arts, we will get the first batch out to Sumas for the final firing in the brick kilns. This will mean we should be ensured some finished sections for display at Discovery Day, July 22.

Other sections are drying and the last few are being started. This week Celia and I picked up completed sections from the George Derby Seniors Centre and met some of the men who had worked on them.

One was 101 years young. Another, a mere 96, talked about his piece which showed his first house on Burne Road along with all the potatoes he'd planted. He remembered Gilley when it was a cordwood skid road for the logging operation of the Gilley brothers. All sorts of stories like this are emerging.

At the other end of the scale was a visit to the Youth Prison where some interesting work is being done by students with a very poignant perspective of Burnaby's future. On Wednesday some of the Grade stu-

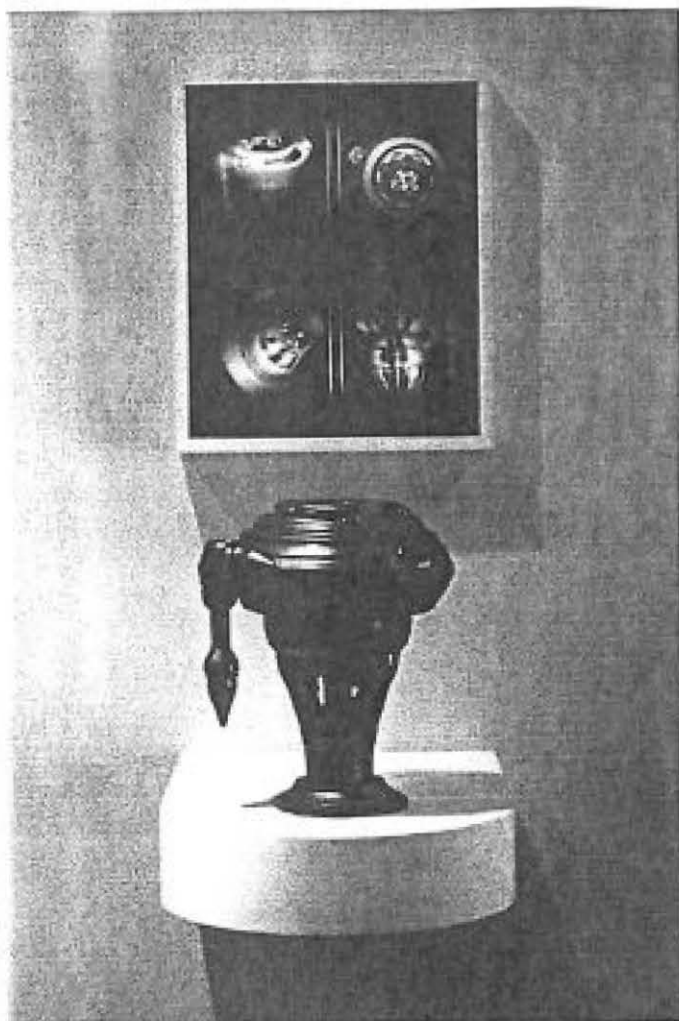
dents who did the dividing strips on the theme of earth, air, fire and water will come to our studio for a field trip where they will glaze their pots made from original design strips.

The current idea for location of the finished poles is as a feature in the new Millennium Gardens to be created around Burnaby's City Hall. They might even sport pyramid tops...

Keith Rice-Jones

JEREMY HATCH

Recipient of 1999 Jumpstart Scholarship

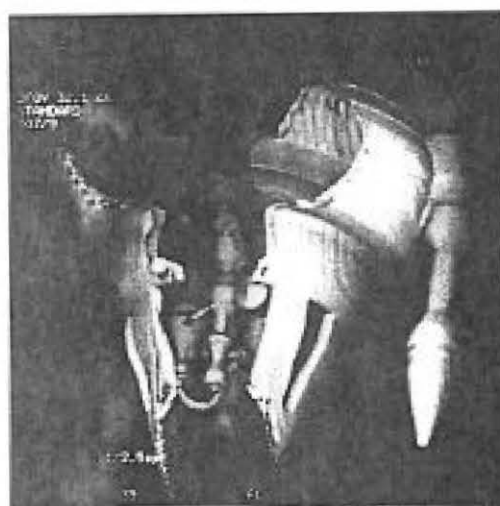


Many thanks to the Northwest Ceramics Foundation for awarding me the Jumpstart Scholarship last spring. It helped to pay for tuition at Emily Carr Institute of Art and Design (ECIAD) where I recently earned a BFA. My debt is smaller and it looks good on the curriculum vitae, but more importantly it gave me the encouragement that I needed to keep ceramics as the focus of my studies.

That said, it still took me a year to overcome my inferiority complex and realize the irrelevance of conventional hierarchies that place art at the top. For me, validity lies in the merit of the accomplishment, not the category in which the effort takes place. Guest speakers such as Johan Creten, Leopold Foulem and Doug Jeck sparked interesting discussions and provided some encouraging examples of what contemporary ceramics can achieve. Similarly, a trip to NCECA, with help from a Maureen Wright Scholarship, showed me how dynamic the ceramic community is. My final year at ECIAD was a constant struggle, seeking to make work that united a conceptual aspect, emphasized at art schools, with a necessary commitment to process and material.

This summer I will be attending a residency at Watershed Center for the Ceramic Arts in Maine. In September, I am looking forward to studying under Walter Ostrom and Neil Forrest at Nova Scotia College of Art and Design in Halifax.

Jeremy Hatch

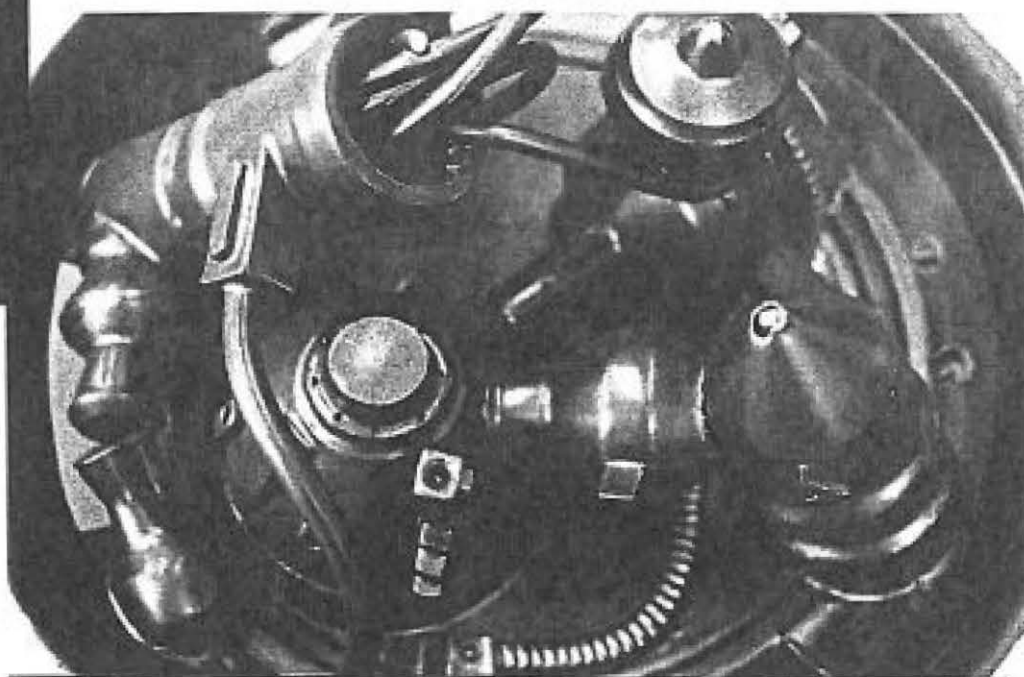


Upper left: *Ceramech Model #4* installation view, total height: 101.6 cm, width: 38.1 cm

Left: *Ceramech Model #4* CAT scan

Lower right: *Ceramech Model #4* detail; bottom of lid

Jeremy Hatch's *Ceramech Series* was shown recently at the ECIAD Grad Show



BOOK REVIEW

A is for: Adobe, Anthemion and Aryballos

An Illustrated Dictionary of Ceramics, published by Thames and Hudson (\$44.99CN), revised 2000, is a paperback reference book with 3054 terms "relating to wares, materials, processes, styles, patterns, and shapes from antiquity to the present day." In the opening eleven pages is a list of European ceramic factories and their marks. These first pages set the tone for the book, which is definitely weighted towards European ceramics but there are many examples of Greek, South American, Chinese and Japanese ware. The technical terms are much better explained in Daniel Rhodes' **Clay and Glazes for the Potter** or Robin Hopper's **Ceramic Spectrum**, but this book does have one strong point. It is full of illustrations and explanations of obscure functional forms.

Under 'E' is an example of a porcelain egg beater produced by Wedgwood. The illustration shows a shallow cylindrical shaped container with lid, the insides of both lid

and bottom are lined with large spikes that extend into and almost meet in the center. The piece looks more like a medieval torturing device than an innocuous egg beater. Under 'B' is the Breast bowl, a small drinking cup molded from a woman's breast that sits on a three-legged stand. The illustration shows such a cup made for Marie Antoinette in 1787. This piece is cross-referenced to the Greek 'Mastos' on page 188 showing the illustration of the 'cup you can't put down' with one vertical and one horizontal handle made in 530BC.

Given its title, this book is not what I thought it would be. The definitions of process are really basic, the materials' definitions are also quite incomplete. The introduction does say the book was compiled for ceramic collectors, not potters. With that in mind, it is still an interesting book for potters, teachers, and general clay fans. And it is especially handy for pottery scrabble; O is for oenochoe, olla, onos, olpe and ongareshca...

Rachelle Chinnery

CALL FOR ENTRY

Gallery of BC Ceramics 2001 exhibitions see **Gallery News** page 2

July 4 deadline

Twenty-Third BC Creative Arts Show
September 10 - 12

Open to all BC home-based gift producers; works must be made in BC and have a considerable valued-added component. Assessed by: design, workmanship, saleability and promotional material. Send: 1-3 pieces; include promotional materials such as business cards and brochures, letter describing work and plans to sell plus a cheque for \$50. Brochures available in the Guild office or call Impact Communications 604.857.1788 or 1.800.672.0103; email<ICLCanada2@aol.com>; and visit www.homebusinessreport.com/unique.html

no deadline

Art in the Street, Oceanside Community Arts Council, Parksville, BC
July 1 - September 2, every Saturday
Fee \$10/day or \$75/10 days 250.248.8185 or email<OAC@island.net



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TECHNO TIP

A Potter's Nightmare

Imagine unpacking a bunch of pots while getting ready to sell them at your biggest yearly show and noticing that they are crazed. Quickly you check each one and they all show signs of the problem. Some potters would ignore this, others would panic. The latter reaction might be most appropriate because this is a serious issue. Crazed functional ware is substandard no matter how you slice it. It would never get past a restaurant inspector because of hygienic questions. Furthermore crazing can cut ware strength up to 400%. I've seen cone 10 crazed iron ware that can be torn apart easily with bare hands. Crazed ware eventually fails on repeated thermal shock, especially on non-vitreous stoneware bodies that become waterlogged.

Crazing happens because the thermal expansion of the glaze is too high. Body and glaze are attached so there is trouble if they do not expand and contract together as the piece is heated and cooled. A matching glaze is said to 'fit' the body. A good body-glaze expansion match has a pretty wide

tolerance for changes in process and materials. If you find one crazed piece, there is a good chance that all your ware will eventually craze. Imagine realizing that every thing you have made for the past 5 years has or will craze. Yikes!

If a glaze shows signs of not fitting, then firing or application acrobatics or other band-aid approaches to suppress the problem don't work. You have to bite the bullet. Usually the glaze has to be adjusted to lower its expansion to fix it. Or you have to switch to a higher expansion body.

For more information:
<http://digitalfire.com/education/glaze/crazed.htm>.

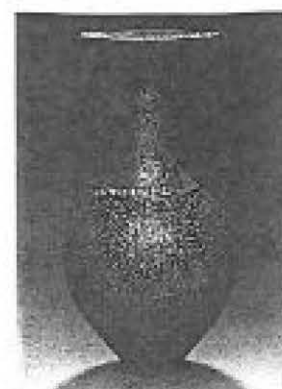
Tony Hansen

The Information in this article has been prepared by Tony Hansen with the generous support of Plainsman Clays Limited in Alberta. Greenbarn in the Fraser Valley and Island Pottery Warehouse on Vancouver are affiliates.

EXHIBITIONS

June 10-July 30 *The Tradition of Woodfired Ceramics*, Gallery at Ceperley House, 6344 Deer Lake Ave, Burnaby, 604.205.7332

July 6-August 1 *Mary Fox Treasured Vessels*, Portfolio Gallery, 863 West Hastings, Vancouver, 604.801.6928



Mary Fox
Vase:
 earthenware,
 underglaze,
 crawl glaze,
 ht: 36.8 cm

Photo:
Vince Klassen

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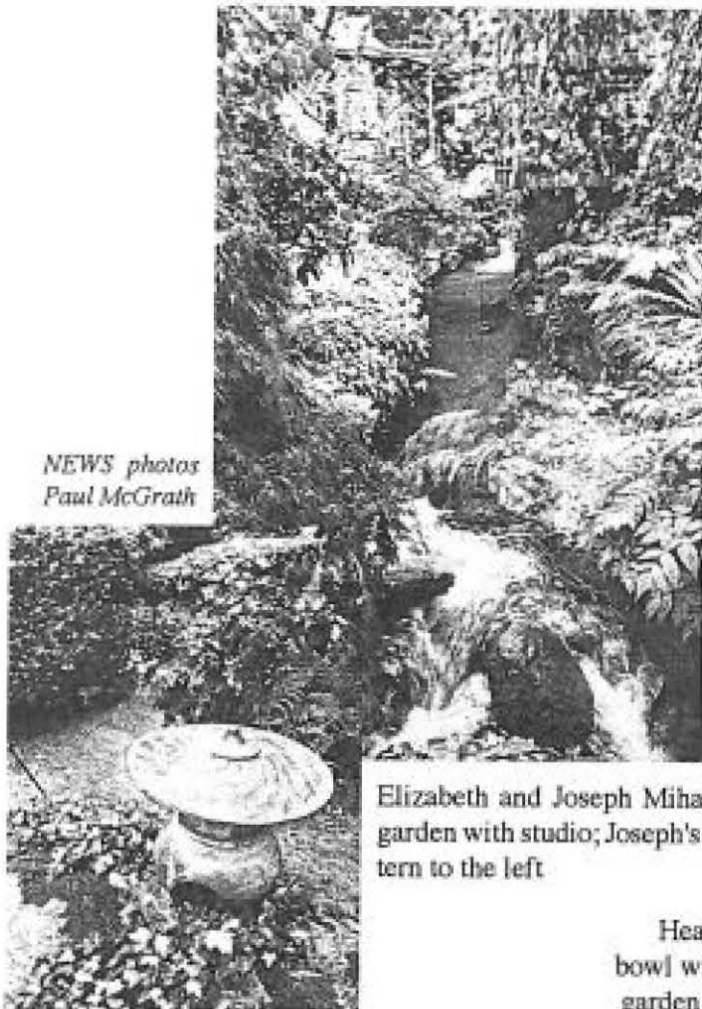
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AROUND THE PROVINCE

ART IN THE GARDEN

In May the **Art in the Garden** tour on Vancouver's Northshore included two potters, Heather Cairns and Joseph Mihalik. More than 1,000 people enjoyed viewing the unique combinations of garden and art.

Photos provided by the Northshore News, North Vancouver



*NEWS photos
Paul McGrath*

Elizabeth and Joseph Mihalik's garden with studio; Joseph's lantern to the left

Heather Cairns displays a bowl with floral motifs in the garden of Heather McAlpine



NEWS photo Cindy Goodman

CARIBOO POTTERS GUILD

Joan Bruneau workshop, held at the end of April, ... was a great learning experience and an excellent complement to the Gillian McMillan workshop earlier in the month....

Speaking of Gillian, she was kind enough to send me an email correcting the recipes I published. As she says, I do want to stop someone from mixing up Goldart terra sigillata with 300 gm of Calgon! Just use 3gm with 500gm Goldart clay and 1kg water. You should not need to stir it if you've got a true terra sig after the decanting. It will give you an off-white to which you can add stains or oxide. But it is not gold-coloured - I wish. So if you've already mixed up a giant batch of terra sigillata, my apologies, throw it out and start over! Here is the corrected recipe:

8 kg water

2 kg redart clay powder

Add 3 grams Calgon, dissolved in a little warm water. Let sit for 5 mins, mix with clay and water, and sieve. Let sit for an hour, then decant the liquid off the top, discarding the sludge left behind. Continue to decant every 20 minutes several times. The next day, pour off the water from the top or let it evaporate. You should not have to stir. Makes an ice cream bucket.

Recipe for GoldArt clay (makes an off-white terra sig.) as above but use 1 kg water to 500 g Goldart with 3 g Calgon.

Cornelia Haeussler <chaeussl@hotmail.com>
Box 4852, Williams Lake, BC V2G 2V8

SEMAHMOO POTTERY CLUB

From May 27 to 29 2000, the Semiahmoo Pottery Club sponsored a soda firing workshop at the studio of Connie Glover in

Whiterock, BC. The first day included glazing and kiln loading by the workshop's twenty participants. Soda was injected over a two hour period during the afternoon of the second day. Fired wares were removed the last evening. Don Hutchinson and Connie critiqued the finished pieces.



A website describing the soda firing workshop is up and can be viewed at: <http://www.sfu.ca/~fankbone/SODA/index.html> (please note that the character ~ in this address is a tilde, not a dash).

Peter V. Fankboner <fankbone@sfu.ca>

TRAVEL AND WORKSHOPS

MEXICO

SAN MIGUEL DE ALLENDE

November 30 - December 15, 2000

**workshop/ceramics-bronze casting/
art/spanish**

Also handbuilding and low temperature firing. Fee \$1595 -1795 Cdn. Includes return airfare from Vancouver, accommodation, meals, tuition. Mail deposit: \$100

OAXACA

January 18 - February 6, 2001

workshop/excursion/language/art

Also construction and woodfiring of an adobe bottle kiln, ancient pottery village visitations. Fee \$1795 - 1995 Cdn. Includes airfare from Vancouver, accommodation, tuition, materials. Deposit \$100

BARRA DE POTOSI

February 15 - 26, 2001

**workshop/clay meditation/massage/
yoga**

Denys James-awareness and meditation; Valerie Hamill-massage and accupressure; Celeste Mallette- yoga. Also available are boat excursions, horseback riding, ocean sports, etc. Fee \$1950 Cdn. Includes airfare from Vancouver, oceanfront accommodation, 2 massages, daily yoga, clay meditation experiences. Deposit \$100

Denys James, 182 Welbury Drive, Saltspring Island, BC V8K 2L8
phone or fax 250.537.4906
email <denysjames@hotmail.com>

CORTES ISLAND

July 2-8 and Sept 3-9 *Form and Identity*
Eliz Olivelli Functional & sculptural work emphasizing indigenous techniques of Southeast, Northeast & Mexican Indians. Beachfront retreat, kayaking, swimming, hot tub. Contact Carol Mann 250.935.6901
<kalayastarre@hotmail.com>

CLOUDFLOWER CLAYWORKS

July 6 *Glaze Workshop II* **Jeanne Sarich**
Aug 3 *Glaze Workshop III* **Jeanne Sarich**
July 8 *Raku with a Difference*
Sept 9 *Making Brushes by Hand* **Deb Taylor**

6928A Palm Ave, Burnaby, BC,
604.430.5380 <jeanne_sarich@telus.net>

Jul/Aug 2000

METCHOSIN

INTERNATIONAL SUMMER SCHOOL OF THE ARTS

Victoria

July 3-14 **Robin Hopper** *Glaze and Colour Development*

July 3-14 **Tom Coleman** *Working with High Fire Porcelain*

July 3-7 **Randy Brodnax** *Firing techniques*

July 10-14 **Randy Brodnax** *Ceramic Surface Design and Firing*

July 8-9 **Vincent Massey** *Ceramics: the moulded form*

Ray Sapergia *Raku Kiln Building and Firing*

Fee: \$110-\$585

250.391.2420 or email <missa@pearson-college.uwc.ca>, website www.pearson-college.uwc.ca

GORDON HUTCHENS

The Nature of Clay Workshop

August 25 - 30

Hollyhock, Cortes Island BC

Work with the elemental quality of clay, combining earth with water, air and fire, transforming these with your own unique spirit. Handbuild clay forms or vessels using the natural textures of stone, bark, driftwood, and shells; later fire in a woodfired kiln. Make brushes from cedar bark or hair for glazing and decorating.

Gordon is an internationally recognized potter who works from his studio on Denman Island. He has had more than 25 solo and 75 group exhibitions and is the author/ host of four videos on Raku, Salt, and Soda firing.

Tuition: \$395 + \$25 materials, 5 nights
Information and registration:
800.933.6339, www.hollyhock.bc.ca or
<http://mars.ark.com/~hutchens> or email
<hutchens@mars.ark.com>

Ceramics Arts Summer Courses

Handbuilding and Primitive Firing

Sabrina Keskula

Mon/Wed July 3 19:00-22:00

\$115.26 8 sessions

Summer Pottery

Fredi Rahn (daytime)

Jay MacLennan (evening)

Mon/Wed July 5 10:00-13:00

Tues/Thurs July 4 19:00-22:00

\$115.26 8 sessions

Earthenware: Decorating techniques

Gillian McMillan

Sunday July 16 1 session 10:00-16:00

\$43.51 includes open workshop ticket for glazing your work

Into the Fire: Raku Workshop

John Charnetski and Rondeau Fenton

Sunday July 30 1 session 10:00-16:00

\$69.55, bring max. of four 6" diameter pots to decorate and fire

Call 604.291.6864 for information and registration



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Michael Collins
13 Helen Ave., Kitchener,
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EXPERIENCED CERAMIC INSTRUCTORS WANTED

The Shadbolt Centre is currently looking for experienced ceramic instructors to increase their instructional pool. Please fax, mail or drop off resume plus course proposal to Sharon Reay, Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby, BC V5G 2J3 Fax: 604.205.3001

FOR SALE

North Star 30" slabroller with custom 7' long sturdy wood table \$800, 604.522.8803

Electric kiln 3.4 cu ft, propane brick kiln 30 cu ft, both with shelves, cone 10 clay, reasonable, Myrna 250.352.7224

Large top loading Estrin kiln silicone carbide shelves, O Haus scale, over \$1000 worth of glaze chemicals and oxides, \$800 worth of metal shelving, storage cupboard, utility cart and throwing bats, many extra tools and supplies. Asking \$1800 for everything 604.434.3610

7 cubic ft gas kiln in excellent condition \$600 Eun Joo Choi 604.669.5696

Small electric Cress kiln, to cone 6, interior approx. 3 cu ft. Needs repair, approx. \$50-100; kiln furniture \$150. Contact Linda 604.708.0209

WANTED

Studio space needed for 2 non-production potters in the Vancouver area as soon as possible. Joanna or Pat 604.739.4557

Steel kickwheel, college style with tabletop and bench. Jeanne 604.430.5380

NEWSLETTER SUBMISSIONS

Information, photographs, letters, reviews, membership news and announcements are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include your name and telephone number.

Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity. Send to the address shown below.

DEADLINES

September	Wed, Aug 9
October	Wed, Sept 13
November/December	Wed, Oct 11
January 2001	Wed, Dec 6

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POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submit articles, letters and information by the second Wednesday of each month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65+) or Student \$25 Family/Studio (max. 4 people) \$55 Group/Institution/Corporation \$80

Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com Email: <bcpguild@intouch.bc.ca>



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